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ಶ್ರೀ ಮಹಾಶಯ
ವಿಜಯನಗರ

1884/85

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Introduction.

One of the important problems for Carnatic music is the history of the scheme of seventy-two Melas. It is certainly true that this system was postulated by Venkatasubbia who wrote his *Chaturvediprabandha* at the instance of King Vijayaraghava Nayaka of Tanjore, A. D. 1531-71. (See p. 61, *Chaturvediprabandha*, Music Academy edition). But one is not able to be so sure that Venkatasubbia himself is the author of the names of the seventy-two Melas, Kanakambari, Phandya etc., their Jacqys and their Lakshams in Sloka. In the first quarter of the 18th century, King Totaji of Tanjore adds only to the list of the *Chaturvediprabandha*, working out a scheme of seventy-two Melas and of the purely theoretical interest of most of the Melas. (See p. 71 of the Music Academy edition of the Sangha *saranita*). Totaji says that he leaves off the unknown ones and deals only with those, twenty-one in number, which are well-known in the several parts of the country, well-known through their *Anga-nama*. We are put at a loss to find out when exactly all the seventy-two were made equally and practically important, because content with names and a list-book on music began defining each Mela and its

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devotion in the scheme of seventy-two. When we actually find a book like the Sangraha chudamani or the Sangha Sastra Samkshaya, a work mentioning one Govinda as its author (see edition, Adyar Library) dealing with all these seventy-two Nidas, we are surprised to see that the names are not Kanakangi etc., ascribed to Venkatesakhya, but Kanakangi, Ratanangi etc. It is the view of some scholars that this nomenclature, Kanakangi etc., is recent.

In the Introduction to the Adyar Library edition of the Sangraha chudamani, it is said on page xxix that Govinda followed Akalanika's system. On pp. xxviii and xxi Akalanika is credited with the authorship of the revised scheme and nomenclature of the seventy-two Nidas. On p. xxix, the same introduction says that Tyaganaja first introduced Akalanika's Melakarta. And on p. xxi it is said that this Akalanika is the author of the Sangha sansa magalahana in Telugu.

Thus from Govinda, the burden has been shifted to an Akalanika. Who is this writer? It is a pity that music research has not to step out of the circle of blind faith-speaking. When theories are sought to be based on fact, the factual materials should be laid open and bare on the table; imagination should not be allowed to express itself wily and to create non-existent names, which

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only go to increase the confusion. At one time, Govinda, in whose name the Sangraha chudamani is named, was called Govindaditakhta; the Introduction to the Adyar edition of that work conspicuously observes that this Govinda "is popularly known as Govindacharya, to distinguish him from his famous namesake, Govindaditakhta." All this is thoroughly correct. Can we not be satisfied with mere truth? All that we know is that the text itself says that one Govinda wrote it.

Absolutely correct is the name Akalanika which the Introduction to the Adyar edition of the Sangraha chudamani has discovered to us. When I enquired of this writer, I was told that a manuscript of his work was in Tanjore with my friend, Mr. P. S. Sankaras Ayyar. I was also informed that this Akalanika was Akalanika Gajagan? History has been made, a new King of Orissa! Mr. Sankaras Ayyar was kind enough to lend me the manuscript material concerned. Its examination could not help me to find out who first spoke of Kanakangi, Ratanangi etc., and when, but it helped certainly to sweep away some odourous assumptions thrown up.

How did the author of the Introduction to the Adyar edition of the Sangraha chudamani find out the author of the Telugu Sangha sansa magalahana as Akalanika? He recommended the open-

ing verse of the work which says that its author, whose name is not given in any place in Mr. Sundaram Ayyar's manuscript, writes a work called Sangha sara sangrahana and dedicates it to the special name of Lord Siva. It is an amazing 'spoof', qualifying Siva's Name, Shikhya, that the word 'Abalaka' occurs in this verse. The verse runs :

saṅghaḥ saṅgha
 va śikhyaśikhya
 śiva saṅgha śikhya
 śikhyaśikhyaśikhya

Accordingly the work is full of addresses to Siva and it is one of the addresses to Siva in a subsequent verse Agastyaḥ (see p. 1 of this edition) that somebody without for Gajapati. Thus, there is neither an Abalaka nor an Abalaka Gajapati.

The Taylor manuscript with Mr. F. S. Sundaram Ayyar is but a fragment. It is a pocket size modern notebook and it is in two parts. The first fifty pages contain in table form the names of the Melas with their Janyas and the Sources of all these. What is to be noted here is that the manuscript has been in use by more than one generation of musicians, for under some of the Melas, there are addresses in later ink, sometimes even in two stages. The second part contains a

fragment, at the beginning, of the actual Telugu text called the Sangha sara sangrahana. The heading reads "Sangha kabhana padya" and the text begins: 'Sakala sara saṅgha etc. These kabhana padyas and shrotrya and then written; in later ink, we find a table of Talas. This is followed, again in later ink, by a table of the seventy-two Melas with their kabhana. On comparing the Melas with their Janyas in this manuscript with those in the Sangraha chandana of Govinda, we find that while the Melas are the same, there are a few differences among the Janyas; also, in this manuscript, we find a few Janyas appearing under more than one Mela with the qualification "Chaya".

DISCOVERY OF THE MANUSCRIPT.

An important outcome of my taking up this species was the discovery of a complete manuscript of this Telugu text called the Sangha sara sangrahana. I discovered the manuscript in the Madras Government Oriental Manuscript Library. The manuscript is described in the Triennial Telugu Catalogue of the above Library under R. No. 641 and it bears the shelf number 8/5-2-34. The manuscript is a transcript of an original in the possession of one S. Keshavaiah Ayyangar of Rameswaram and was transcribed by the library in 1920-21. On the first folio of the manuscript,

extending almost to the end of the second page, there are a few Sanskrit verses describing the making of a Vina. This is followed by a Sanskrit invocation, after which the title 'Sangita sara sangrahana' occurs. Then appears the text which is in Telugu padya and prose explanations. The words 'Prasthanam asau sampurnam' show the first chapter division; beyond this the text contains no chapter divisions, and goes at one stretch to p. 69 of the manuscript where the work ends with the colophon 'Dvayapatra melaharata sampurnam'. We then find some verses extracted from the Matsya brahmanal of Samanarya, dealing with both music and dance. A gap then occurs. After this gap, we find a repetition of a portion of the Sangita sara sangrahana, containing the janyas of the Prasthanachyama melas; but there are different readings in this repeated portion. We may note that in this repetition, only the padya occurs, without the Telugu gloss, and in the address to Sriv in the padya, one is 'Sankarabharata Sapa'. Cp. 68 This repetitive section closes with the colophon 'Prasthanachyama sampurnam'. The Tanjore fragments represent notes taken from the work Sangita sara sangrahana.

ADDRESS.

The work is not written in good or correct Telugu. We cannot affirm anything with certainty

about its author. At the close of what is called the first chapter of this work, we find a padya as follows:

ॐ नमोऽस्तुते

सग्रे विद्युत्सुवर्णवर्णं त्रयं

सुवर्णं सौवर्णं

सग्रे शिष्याचार्यस्य सग्रे. p. 17.

Is it possible to take from this verse that one Tiruvalluvar wrote this text for a lady named Kivata-lamba?

PLACE OF COMPOSITION.

At what place could this text have been produced? Here again, we give in the order of conjecture. In the Prasthanachyama text repeated at the end, we noted above, there occur among the addresses to Sriv one which can be of some help to us, if we can rely on the repeated portion also as another version of the original. The significant address is 'Koolakankhya Sapa', cp. 68 of this edition; and we know that this name refers to the temple of Sriv in one of the temples on the West Main Street of Tanjore. The defective Telugu of the work may also support a Tanjore nativity.

DATE.

We may now consider whether we can gather any clue to know the date of this work. The work is certainly later than the Sangita sarasvatii,

after which point bibliographical sequence becomes blurred. The Introduction to the Adyar Library edition of the Saṅgaha chudamāni of Govinda merely affirms that this Saṅgaha was saṅgahamaṇi earlier than Govinda's work, but there is no evidence for this, except perhaps the fact which I may point out that while the Saṅgaha chudamāni defines the Harasudhavaṇi believed to be the invention of Rāmaswami Dīkṣitar, father of Muttaswami Dīkṣitar, the Saṅgaha saṅgahamaṇi does not speak of that Raga. King Tulaja, author of the Saṅgaha sūtrasīta, flourished between the years 1729-36 A. D. and Rāmaswami Dīkṣitar belonged to the latter part of the same century. But if, taking with the inconclusive evidence of the Harasudhavaṇi, we take into consideration the circumstance that for all the seventy-two Melas to have been given names and thought, in an equal measure, into practical importance, some time must have elapsed after Tulaja, we may suggest the date circa 1800 for this work. While we may not be justified in making the date closer to Tulaja in any degree, the date, for aught we know, may be made later than even 1800. The work is much less elaborate or systematic than Govinda's, and no one who goes through it can believe that it is an original work or that it started the Kanakangi drift of names and thought. There is hardly any

ground for asserting that this Tulaja text is the source for Govinda; but when the Saṅgaha was saṅgahamaṇi, and the Saṅgaha chudamāni, mentions some Ragas under more than one Mela as taking the shape of more than one Mela, we may take it as representing an earlier phase in the progressive hardening of the Mela-janya scheme.

CONTENTS.

The work first mentions that there are three kinds of Vīna, Brahma Vīna, Vīna Vīna and Andra Vīna. The Brahma Vīna has twenty-four places (Jāti), for the twenty-four Śrutis which are thus enumerated: Tivra, Kāmadhvāni, Mānda, Chandrodāni, Deyavati, Rājīni, Ratihā, Rāndī, Krodhā, Vajrikā, Pomasriṇi, Bādhā (Prithā), Kāndā, Māghā, Kīrkī, Śukhā, Sandipikā, Alapāni, Mādhurī, Śukhā, Hāmpā, Ugra, Śāḍipāni and Kābhāni. For each of the three Vīnas, the text says that it will describe the four Angas,—Śruti, Svara, Mela and Raga.

The twenty-four letters of the Gayatri become the twenty-four Śrutis. Each Śruti is given a two letter symbol in a Kalapavadi scheme, Vīna 1, Page 3, Line 3, Ghara 4, Mana 5 and so on. Of these twenty-four, fourteen are Śuddhā and ten Mīra. When the ten Mīras are doubled we get twenty and these plus the fourteen Śuddhās, give thirty-four.

The seven Svams are then described as the 3rd, 5th, 10th, 15th, 7th, 21st and 25th letters of the Gayatri.

The Melas of the Brahms Vira are three dealt with. There are seven Sakshiba, Prathambha, Sadha, Prathambhari, Chaturai, Prathambhari, Shatrutai and Cystagandhari. These are similarly seven Gundhara and these two give thirty-four Chakras. Then seven Nishadha and seven Chakras give another thirty-four chakras. These two thirty-fours multiply into 1,156 and through the four Madhyama, we get a total of 4,624 Melas on the Brahms Vira. Similarities are the Janya Raga born under these Melas.

THE MANUSCRIPT MISHRANAS
LARGELY COMPARED.

The Svams names mentioned above occur also in the Tanjore Library Manuscript called the Meladhara Vithana*; both works speak of thousands of Melas. But the difference between the two works is plain. This Telugu work does not give names to these myriad Melas, but assigns them to a Brahms Vira, leaves the Vira and its Melas as being outside the pale of practical use and deals actually with the seventy-two Melas of the Rudra Vira only.

* For an account of this work, see an article by Mr. T. L. Vishvanathaswami, Journal of the Indian Academy, Madras, Vol. 1, No. 1, pp. 47-52.

Coming back to our list, we find it next first calling the Vira Vira and its Svatis, Sauria, Mahas and Raga. The Vira Vira has the twelve odd places of the Brahms Vira,—1, 3, 5, 7 etc; its Svatis are only twelve; its Melas and Raga are "Ananta" as in the case of the Brahms Vira.

Here ends the first chapter and here occurs the name mentioning one Tiruvachana as having written this work for a Kantalamba.

The work then takes up the Rudra Vira which has the twelve even places and the twelve Svatis of this Vira are given the Estapagudi names Rara 1, Chana 4, and so on. Of these twelve, eight are Sadhis and four Mura. The latter, when doubled, give eight, which together with the eight Sadhis, give sixteen. The seven Svatis of the Rudra Vira are also derived from the Gayatri.

The Melas of this Vira are then taken up. There is first the description of 3 Ra, 3 Ga, 1 Da, 1 Ma, 1 Pa and 1 Sa. (Chaturai Si, Sadha Ri, Shatrutai Si; Sadha Da, Chaturai Da, Shatrutai Da; Sadha Ni, Kairala Ni and Kairali Ni; Sadha and Prath Ma; Sadha Ga, Sadharana Ga and Arava G.)

THE SONGS OF GANARA.

The text then takes off to Ganakar numbering ten: Kampa, Marochana, Kala, Sphatika,

Prabhata, Thya, Tama, Otha, Koba and Oba.

SEVENTY-SIX MITTS.

The Mitts are then given: Sratimitta, Tarjanimitta, Laximitta, Melamitta, Vahajimitta, Samamitta, Pata, Vahaja, Katinimitta and Layamitta.

THE SEVENTY-TWO MELAS AND THIRY JAYAS.

The work then gives first the thirty-six Suddha madhyama Melas and then the thirty-six Pusti madhyama Melas. Of these seventy-two Melas, the text says that innumerable Ragas are born and that it will describe a few of them.

A complete list of the Melas and Jayas Ragas described in this work are given in (harold) alphabetical index at the end of this edition. The manuscript presents a defective text; some Jayas mentioned in the enumerative portion of the text do not occur in the definitive portion and vice versa. The text seems to have been impaired with. Only those that are defined are indexed. The different version in the repetitive text, which contains mistakes, is added at the relevant places in the foot-note. As mentioned already, some Ragas with the suffix "chapa" occur under more than one Melas.

COMPARISON WITH THE FRAGMENTARY TAMIL MANUSCRIPT.

It was pointed out previously that there are some differences among the Jangas between the work in the complete Madras Library Manuscript and the fragmentary manuscript with Mr. Sankaran Ayyar of Tanjore, and that there appear in the latter, additions of certain Ragas in later ink. We may note the following details in this connection:

2. *Raharagi*: Prabharamita is added in later ink in the Tanjore fragment.
6. *Javaragi*: Sringarita is added in the Tanjore fragment; in the Madras Manuscript, Sringarita is found in the enumeration, but left out in the definition.
7. *Saravali*: Chintamani is an addition in the Tanjore fragment.
8. *Harasam*: The Tanjore fragment adds three Ragas Mithasotti, Chandrokarita and Kalasavari, all the three said to be sampurna!

10. *Netala-jaya*: Magadhani is added in the Tanjore fragment.
11. *Patala-sharava*: Bhagavanta is added in the Tanjore fragment.
12. *Mayama/eta-gala*: The Tanjore fragment omits Yasara.
13. *Chakravanta*: Malayamanta is appended here in the Tanjore fragment. This may show that these additions in the Tanjore manuscript were done after the time of King Enaji of Tanjore, in whose court, tradition says, Sallaghal Kalidasya created the Malayamanta. This Raja is absent from the Sangaha chudamani also.
14. *Saryasanta*: The Tanjore fragment has Bhavava here which Sangha omits in his edition on 72.
15. *Satala-sard*: The Tanjore fragment adds Divyagandhari.

16. *Jambhara-santa*: The Tanjore fragment adds Chittarasjani.
17. *Natha-Mairant*: The Tanjore fragment adds Parashaharal (available here in the Sangrahachudamani, Kollis Varaha and Saranga kapi (available in the Sangaha chudamani) Manon Ma Saramati and Chittarasjani may show for these additions a time later than the time of Trigayya song manuscripts.
18. *Kasavant*: Sanjivani is added in the Tanjore fragment.
19. *Kharo-Acra/rya*: Tanjore fragment additions are Halaghoti, Mandasari and Nacharangini.
20. *Mara-reviant*: Tanjore fragment adds Divasahaga.
21. *Chavahyl*: Tanjore fragment adds Saktajyoti.
22. *Saravangyl*: Tanjore fragment adds Sarabhogala.

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- 28. *Masi*:
Mundak: Tanjore fragment adds
Umakthansa and Sindha
Kannada.
- 29. *Dharavento-*
rabbarana: Tanjore fragment adds
Haravachana, Dharavati,
Sambhaktiya and Garada-
chana.
- 30. *Chakravati*: Tanjore fragment adds Man-
jita and Garabha mata.
Though absent from the
Chola MSS, these fragments
are introduced in the
translation in the Telugu
work.
- 37. *Salya*: Tanjore fragment adds Alapi.
- 45. *Sothapavita-*
nasali: Tanjore fragment adds
Pantavarali.
- 50. *Koma-*
marayana: Tanjore fragment adds
Madhukari.
- 65. *Mehhal-*
pani: Tanjore fragment adds Chae-
chakruti which was pre-

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- vicinity added case under
Rasamanali also.
- 71. *Evale*: Tanjore fragment adds Vijaya
Vasala.

COMPARISON WITH SANSKRIT CRONMANI.

Enchavanasu: Under Numbhatravali 20 in the
Sangha abakaman; in
Sangha was sanghama in
copy; under Gananthakali
45, with a variant reading
Kativasana. Compare Kati-
vasana under Gananthakali
in the Sangha abakaman.
Though absent from abakaman,
Kativasana is found
under Numbhatravali in ana-
manali.

Kavalemanohari: Its synonym *Kavalemanohari*
occurs in Sangha with dif-
ferences; but is given un-
falsely as *Rasamanohari*
under Garavali 27; the
mistake is carried out under
Rasapala 35, where *Kava-*
manohari is given as *Kava-*
manohari.

- Kapurovaya*: Under 26 Haridhambha, it is absent in the Sangha sara saṅgrahaṇa from enumeration and definition.
- Citramāva*: Absent from both enumeration and definition in the Sangha sara saṅgrahaṇa under 7 Saṅgha.
- Dorha*: 22 Kharakapriya; not found in Sangha sara saṅgrahaṇa; under 26 Haridhambha, it is simply enumerated, but not defined.
- Jamāṅga*: 26 Nat. abharva; present in Sangha sara saṅgrahaṇa in enumeration, but not in definition.
- Draṅgadhara*: 29 Dvayaśvabharana; absent in Sangha sara saṅgrahaṇa from both enumeration and definition.
- Kaṁbarāṁba*: 28 Haridhambha; present in enumeration but absent in definition.
- Pavāṁbha*: 20 Nayaśvabara; absent from both enumeration and definition.

- Parvāṁba*: 21 Gamaśvara; absent from both enumeration and definition.
- Dulāṅga*: 22 Kharakapriya; not found in Sangha sara saṅgrahaṇa.
- Bhavaṁ*: 17 Sarpakanta; not found in the Sangha sara saṅgrahaṇa.
- Māṁbha*: 22 Kharakapriya; not found in Sangha sara saṅgrahaṇa.
- Māṁba*: 22 Kharakapriya; not found in Sangha sara saṅgrahaṇa.
- Rajamaṁba*: 14 Vajjalabharana; not found in Sangha sara saṅgrahaṇa.
- Pavāṁba*: 24 Vajjalabha; present in enumeration, not in definition.
- Saṁbhaṁba*: 22 Kharakapriya; absent from both enumeration and definition.
- Saṅghaṁ*: 6 Tamaṁ; present only in enumeration.
- Saṅghaṁba*: 20 Nayaśvabara; absent from both enumeration and definition.
- Pavāṁbha*: 29 Dvayaśvabharana; absent from both enumeration and definition.

RAGAS IN THE SANGITA RAJA SAMGRAHAM
NOT FOUND IN THE SANGRAHA CHANDAMANI.

| | |
|--------------|---|
| Sankarabharā | 15 Māyāmalāvagāhā; not found in the Sangraha chandamani. |
| Lalita | 15 Māyāmalāvagāhā; not found in the Sangraha chandamani. |

There are of course slight differences in the actual Raga-names which need not be shown here. A major difference has already been pointed out that, unlike the Sangraha chandamani, the Sangita Raja Samgraham mentions a Raga as 'Chapa' under more than one name.

FUNCTION OF THE TEXT

The Telugu Text of the Sangita Raja Samgraham printed here was prepared for press and seen through press by Professor C. Subramanyam, ex-officio, Secy. He has indicated the omissions and insertion of the text on the literary side. He has brought under the relevant places, on the foot of footnotes, the appropriate version of the Pratantrasya commentary found at the end of the manuscript. He has also added footnotes wherever a Raga listed in commentary is left out in definition and *etc. etc.* The English Index of Ragas at the end of this edition includes only the Ragas which have been dealt with in definition.

and not also those which occur only in commentary. The Index given the Mela-number in capital's, the numeral appearing close to the Raga name shows the number of its bits and the Seal numeral is the page number.

MADRAS,
14-12-42.

V. RAGHAVAN.

సంగీతపాఠసంగ్రహము

1. పాదపాద్య భావం
అ, శ్రీ పాదపాద్యభావం అం ది
పాదపాద్యం పాదపాద్య
పాదపాద్యపాద్య పాదపాద్యం.
2. ఆ పాదపాద్యభావం (పాద పాదపాద్య
అం ది) పాదపాద్య పాదపాద్యం.
3. ప్రాచీన పాదపాద్య భావం అం ది
అం ది పాదపాద్యం అం ది
పాదపాద్యం అం ది పాదపాద్యం
పాదపాద్యం అం ది పాదపాద్యం
పాదపాద్యం అం ది పాదపాద్యం
అం ది పాదపాద్యం అం ది
పాదపాద్యం అం ది పాదపాద్యం

1. ఆ పాదపాద్యం పాదపాద్యం పాదపాద్యం అం ది
అం ది పాదపాద్యం పాదపాద్యం అం ది
పాదపాద్యం అం ది పాదపాద్యం అం ది
పాదపాద్యం అం ది పాదపాద్యం అం ది
పాదపాద్యం అం ది పాదపాద్యం అం ది

Ինկարացիներ

Ինչպէս որոշոր Իսրայէլացի,
չաւարճաւ իրաւորութիւնն ին
նա ինքնոր Իսրայէլացի,
Կ՛ը անկախ ինչ Գրեցիցի.

Եւրոպի, Եգիպտ, Եպիստ և զարտաւոր
ճարտարացի Եւրոպացի. Կոն ճարտարացի
Եւրոպացի անհատացի Եւր. Եւ անհատաւ
Եւրոպացի Եւրոպացի Եւրոպացի, Եւր
Եւրոպացի Եւրոպացի Եւրոպացի Եւրոպացի
Եւրոպացի Եւրոպացի Եւրոպացի Եւրոպացի

Եւ Եւրոպացի անհատացիք ինչ Եւրոպացի

Եւ Եւրոպացի անհատացիք ինչ Եւրոպացի
Եւրոպացի անհատացիք ինչ Եւրոպացի
Եւրոպացի անհատացիք ինչ Եւրոպացի
Եւրոպացի անհատացիք ինչ Եւրոպացի
Եւրոպացի անհատացիք ինչ Եւրոպացի
Եւրոպացի անհատացիք ինչ Եւրոպացի
Եւրոպացի անհատացիք ինչ Եւրոպացի
Եւրոպացի անհատացիք ինչ Եւրոպացի

Ինկարացիներ

Ինչպէս որոշոր Իսրայէլացի,
չաւարճաւ իրաւորութիւնն ին
նա ինքնոր Իսրայէլացի,
Կ՛ը անկախ ինչ Գրեցիցի.

Եւրոպի, Եգիպտ, Եպիստ և զարտաւոր
ճարտարացի Եւրոպացի. Կոն ճարտարացի
Եւրոպացի անհատացի Եւր. Եւ անհատաւ
Եւրոպացի Եւրոպացի Եւրոպացի, Եւր
Եւրոպացի Եւրոպացի Եւրոպացի Եւրոպացի
Եւրոպացի Եւրոպացի Եւրոպացի Եւրոպացի

Եւ Եւրոպացի անհատացիք ինչ Եւրոպացի
Եւրոպացի անհատացիք ինչ Եւրոպացի

- 1. Ինչպէս Եւրոպացի (Եւրոպացի)
- անհատացիք ինչ Եւրոպացի
- անհատացիք ինչ Եւրոպացի
- Եւրոպացի անհատացիք ինչ Եւրոպացի

Եւրոպացի անհատացիք ինչ Եւրոպացի
Եւրոպացի անհատացիք ինչ Եւրոպացի

1. Եւրոպացի անհատացիք ինչ Եւրոպացի
անհատացիք ինչ Եւրոպացի

കൊടുക്കുന്നതിന്നു മുൻപേ
 നമുക്കു കഴിയും : എങ്കിലും അവർക്കു
 കഴിയുന്നതിന്നു തയ്യാറെടുക്കാം : (൧൦)

1. ഏതു നഗരത്തു മുൻപേ

മുഖാന്തരം വിളിക്കേണ്ടതാണെന്നു
 നമുക്കു തോന്നുന്നു : കർമ്മങ്ങൾ
 ചെയ്യുന്നതിന്നു തയ്യാറാകേണ്ടതാണെന്നു

നമുക്കു തോന്നുന്നു : കർമ്മങ്ങൾ
 ചെയ്യുന്നതിന്നു തയ്യാറാകേണ്ടതാണെന്നു

എന്നു വിളിക്കേണ്ടതാണെന്നു

2. എന്തെങ്കിലും ഒരു നഗരത്തിന്നു

മുമ്പേ കർമ്മങ്ങൾ ചെയ്യേണ്ടതാണെന്നു
 നമുക്കു തോന്നുന്നു : കർമ്മങ്ങൾ
 ചെയ്യുന്നതിന്നു തയ്യാറാകേണ്ടതാണെന്നു
 നമുക്കു തോന്നുന്നു : കർമ്മങ്ങൾ
 ചെയ്യുന്നതിന്നു തയ്യാറാകേണ്ടതാണെന്നു

കർമ്മങ്ങൾ ചെയ്യേണ്ടതാണെന്നു
 നമുക്കു തോന്നുന്നു : കർമ്മങ്ങൾ

ചെയ്യുന്നതിന്നു തയ്യാറാകേണ്ടതാണെന്നു
 നമുക്കു തോന്നുന്നു : കർമ്മങ്ങൾ

ചെയ്യുന്നതിന്നു തയ്യാറാകേണ്ടതാണെന്നു
 നമുക്കു തോന്നുന്നു : കർമ്മങ്ങൾ
 ചെയ്യുന്നതിന്നു തയ്യാറാകേണ്ടതാണെന്നു
 നമുക്കു തോന്നുന്നു : കർമ്മങ്ങൾ
 ചെയ്യുന്നതിന്നു തയ്യാറാകേണ്ടതാണെന്നു

എന്നു വിളിക്കേണ്ടതാണെന്നു
 നമുക്കു തോന്നുന്നു : കർമ്മങ്ങൾ

3. ഏതു നഗരത്തു മുൻപേ

മുഖാന്തരം വിളിക്കേണ്ടതാണെന്നു
 നമുക്കു തോന്നുന്നു : കർമ്മങ്ങൾ
 ചെയ്യുന്നതിന്നു തയ്യാറാകേണ്ടതാണെന്നു
 നമുക്കു തോന്നുന്നു : കർമ്മങ്ങൾ

ചെയ്യുന്നതിന്നു തയ്യാറാകേണ്ടതാണെന്നു
 നമുക്കു തോന്നുന്നു : കർമ്മങ്ങൾ

എന്നു വിളിക്കേണ്ടതാണെന്നു
 നമുക്കു തോന്നുന്നു : കർമ്മങ്ങൾ

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Amharic text paragraph 1 on the left page.

Amharic text paragraph 2 on the left page.

- a. Amharic text item 1
- b. Amharic text item 2
- c. Amharic text item 3
- d. Amharic text item 4
- e. Amharic text item 5
- f. Amharic text item 6
- g. Amharic text item 7

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Amharic text paragraph on the right page.

Amharic text section header on the right page.

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Amharic text paragraph on the right page.

- a. Amharic text item 1
- b. Amharic text item 2
- c. Amharic text item 3

արդե՞րեւոք արարեցա՞ւ
 լինե՞մք ինք ՚՛հո Ի՞նչ
 ծանայ՞նք արդե՞րեւոք ձեռնի
 քառա՞յգով ճարձմ
 ան որ լինան չմէ՞լի՞նեն
 ինչ որ լինու ճարձմ ճարձմ,
 [!] արարե՞ւն որ չմէ՞լ ճարձմ
 քմ) ան ճարձմ ան ճարձմ.

Ի հրաշքում՝ անձին հորձան
 որ յԱՍՆ լին իրարեւոր՝ չմէ՞լ ճարձմ
 ճարձմ ճարձմ ճարձմ ան. արարե՞ր
 ճարձմ ճարձմ որ արարե՞ւն լինե՞մք
 ճարձմ ճարձմ ճարձմ ճարձմ ճարձմ
 անձին ճարձմ ճարձմ ճարձմ ճարձմ
 ճարձմ ճարձմ ճարձմ ճարձմ ճարձմ
 ճարձմ ճարձմ ճարձմ ճարձմ ճարձմ
 ճարձմ ճարձմ ճարձմ ճարձմ ճարձմ
 ճարձմ ճարձմ ճարձմ ճարձմ ճարձմ
 ճարձմ ճարձմ ճարձմ ճարձմ ճարձմ

քմ) ան ճարձմ ան ճարձմ ճարձմ

ան ճարձմ ճարձմ: ան ճարձմ ճարձմ, ճարձմ
 ճարձմ ճարձմ

Ի ճարձմ ճարձմ ան ճարձմ ան
 ճարձմ ճարձմ ան ճարձմ,
 Ի ճարձմ ան ճարձմ ան
 ան ճարձմ ան ճարձմ,
 ճարձմ անձին ճարձմ ճարձմ
 ան ճարձմ ճարձմ ճարձմ ճարձմ,
 ճարձմ ճարձմ ան ճարձմ

ճարձմ ճարձմ ան ճարձմ
 ճարձմ ճարձմ ճարձմ ճարձմ,
 ան ճարձմ ճարձմ ճարձմ,
 ան ճարձմ ճարձմ ճարձմ ճարձմ,
 ան ճարձմ ճարձմ ճարձմ ճարձմ

ճարձմ ճարձմ, ճարձմ ճարձմ, ճարձմ ճարձմ
 ան ճարձմ ճարձմ ճարձմ ճարձմ, ան ճարձմ
 ան ճարձմ ճարձմ ճարձմ ճարձմ ճարձմ ճարձմ ճարձմ
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Wörterverzeichnis (A-Z) alphabetisch nach
Wortlaut des Wortes

- 1. Wörterbuch des Deutschen
 2. Wörterbuch des Englischen
 3. Wörterbuch des Französischen
 4. Wörterbuch des Italienischen
 5. Wörterbuch des Spanischen

Wörterbuch A, B, C, D, E, F, G, H, I, J, K, L, M, N, O, P, Q, R, S, T, U, V, W, X, Y, Z
 Wörterbuch des Deutschen
 Wörterbuch des Englischen
 Wörterbuch des Französischen
 Wörterbuch des Italienischen
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- 1. Wörterbuch des Deutschen
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Wörterbuch des Deutschen
 Wörterbuch des Englischen
 Wörterbuch des Französischen
 Wörterbuch des Italienischen
 Wörterbuch des Spanischen

Walden ist ein Waldgebiet, das in
 der Nähe von ... liegt. Es ist ein
 sehr schönes Gebiet, das man
 gerne besuchen sollte.

1. Die ...
2. Die ...
3. Die ...

Die ... ist ein sehr schönes
 Gebiet, das man gerne besuchen
 sollte. Es ist ein sehr schönes
 Gebiet, das man gerne besuchen
 sollte. Es ist ein sehr schönes
 Gebiet, das man gerne besuchen
 sollte.

1. Die ...
2. Die ...
3. Die ...

Walden ist ein Waldgebiet, das in
 der Nähe von ... liegt. Es ist ein
 sehr schönes Gebiet, das man
 gerne besuchen sollte.

Die ...

| 1. | 2. | 3. | 4. | 5. | 6. | 7. | 8. | 9. | 10. |
|----|----|----|----|----|----|----|----|----|-----|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |

Die ...

1. Die ...
2. Die ...
3. Die ...

அவை தரப்படும் தீமை
அவை தரப்படும் தீமை
வாய் வாய், கழுத்து, துண்டு,
அகலம், அகலம், அகலம்.

அவை, இயற்கை — அ தலை
அவை, இயற்கை — அ தலை
அவை, இயற்கை — அ தலை
அவை, இயற்கை — அ தலை
அவை, இயற்கை — அ தலை
அவை, இயற்கை — அ தலை

- 1. அவை, இயற்கை — அ தலை
- 2. அவை, இயற்கை — அ தலை
- 3. அவை, இயற்கை — அ தலை
- 4. அவை, இயற்கை — அ தலை
- 5. அவை, இயற்கை — அ தலை
- 6. அவை, இயற்கை — அ தலை

* அவை, இயற்கை

அவை தரப்படும் தீமை
அவை தரப்படும் தீமை
வாய் வாய், கழுத்து, துண்டு,
அகலம், அகலம், அகலம்.

அவை, இயற்கை — அ தலை
அவை, இயற்கை — அ தலை
அவை, இயற்கை — அ தலை
அவை, இயற்கை — அ தலை
அவை, இயற்கை — அ தலை
அவை, இயற்கை — அ தலை

- 1. அவை, இயற்கை — அ தலை
- 2. அவை, இயற்கை — அ தலை
- 3. அவை, இயற்கை — அ தலை
- 4. அவை, இயற்கை — அ தலை
- 5. அவை, இயற்கை — அ தலை
- 6. அவை, இயற்கை — அ தலை

அவை, இயற்கை — அ தலை
அவை, இயற்கை — அ தலை
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அவை, இயற்கை — அ தலை
அவை, இயற்கை — அ தலை

* அவை, இயற்கை

വിശ്വാസപുസ്തകം

1. പൊതുസംഗീതം

കേൾക്കുകയും സംഗീതം വെക്കുകയും
പ്രാർത്ഥിക്കുകയും

ഇതിനോടുകൂടി നമ്മുടെ ജീവിതം

പുനർനവീകരിക്കുകയും ചെയ്യുകയും

ചെയ്യുകയും ചെയ്യുകയും

2. ആരാധനാ സമയം

എല്ലാ സമയവും

ആരാധനാ സമയം

ആരാധനാ സമയം

ആരാധനാ സമയം

ആരാധനാ സമയം

ആരാധനാ സമയം

ആരാധനാ സമയം

ആരാധനാ സമയം

ആരാധനാ സമയം

ആരാധനാ സമയം

ആരാധനാ സമയം

വിശ്വാസപുസ്തകം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

3. പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

പ്രാർത്ഥനാ സമയം

* 10 മുതൽ 12

೧. ಪುಸ್ತಕದ ಹೆಸರು
ಆವರಣದ ಪರಿಚಯದ ಮೇಲೆ
ಈ ಪುಸ್ತಕದ
ಪರಿಚಯ ಬಿಡುಕೆ ಆಗಿ, ಹೇಳಿ!

ಪರಿಚಯ, ಪರಿಚಯ, ಪರಿಚಯ — ಈ
ಪರಿಚಯದ ಮೇಲೆ.

೨. ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ
ಮೇಲೆ ಪರಿಚಯದ ಮೇಲೆ
ಪರಿಚಯದ ಮೇಲೆ
ಪರಿಚಯದ ಮೇಲೆ
ಪರಿಚಯದ ಮೇಲೆ
ಪರಿಚಯದ ಮೇಲೆ

ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ

೩. ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ,
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ

೪. ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ

ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ, ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ, ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ, ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ, ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ, ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ, ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ, ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ, ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ, ಪರಿಚಯ
ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ, ಪರಿಚಯ

೨೩. ಪರಿಚಯದ ಮೇಲೆ ಪರಿಚಯ

പരിവർത്തനം

1. ഞാനും എന്റെയും സഹായം
 2. മറ്റൊരു ദിവ്യ കാര്യം
 3. സത്യം കണ്ടു കണ്ടു
 4. മറ്റൊരു ദിവ്യ കാര്യം
 5. ഞാനും എന്റെയും സഹായം
 6. മറ്റൊരു ദിവ്യ കാര്യം
 7. സത്യം കണ്ടു കണ്ടു
 8. മറ്റൊരു ദിവ്യ കാര്യം
 9. ഞാനും എന്റെയും സഹായം
 10. മറ്റൊരു ദിവ്യ കാര്യം

1. ഞാനും എന്റെയും സഹായം
 2. മറ്റൊരു ദിവ്യ കാര്യം
 3. സത്യം കണ്ടു കണ്ടു
 4. മറ്റൊരു ദിവ്യ കാര്യം

പരിവർത്തനം

1. ഞാനും എന്റെയും സഹായം
 2. മറ്റൊരു ദിവ്യ കാര്യം
 3. സത്യം കണ്ടു കണ്ടു
 4. മറ്റൊരു ദിവ്യ കാര്യം

1. ഞാനും എന്റെയും സഹായം
 2. മറ്റൊരു ദിവ്യ കാര്യം
 3. സത്യം കണ്ടു കണ്ടു
 4. മറ്റൊരു ദിവ്യ കാര്യം
 5. ഞാനും എന്റെയും സഹായം
 6. മറ്റൊരു ദിവ്യ കാര്യം
 7. സത്യം കണ്ടു കണ്ടു
 8. മറ്റൊരു ദിവ്യ കാര്യം
 9. ഞാനും എന്റെയും സഹായം
 10. മറ്റൊരു ദിവ്യ കാര്യം

1. ഞാനും എന്റെയും സഹായം
 2. മറ്റൊരു ദിവ്യ കാര്യം

7. Երես-նո, որ, եւ, Ե, Ե, Ե, Ե, Ե
բարձրաւ սպասեալ

Երկուտ արեւելոց,
եւ արեւմտ.

Գլուտ արեւոյ,
եւ արեւմտ.

8. Երես-նո, որ, եւ, Ե, Ե, Ե, Ե, Ե
Ե Երկուտ արեւելոց

Գլուտ արեւոյ,
եւ արեւմտ.

Երես-նո արեւել,
եւ արեւմտ.

Երես-նո արեւոյ
եւ Ե (Ե) արեւմտ.

... .. Երես-նոյ
եւ արեւմտ.

Երես-նո արեւել,
եւ արեւմտ.

Երես-նո արեւել,
եւ արեւմտ.

Երես-նո արեւել ար,
եւ արեւմտ.

Երես-նո արեւել,
եւ արեւմտ.

Երես-նո արեւելոց,
եւ արեւմտ.

Երես-նո արեւել,
եւ արեւմտ.

9. Երես-նո, որ, եւ, Ե, Ե, Ե, Ե, Ե, Ե
Ե Երկուտ արեւելոց

Երես-նո արեւելոց,
եւ արեւմտ.

Երես-նո արեւել,
եւ արեւմտ.

10. Երես-նո, որ, եւ, Ե, Ե, Ե, Ե, Ե, Ե
Ե Երկուտ արեւելոց

Երես-նո արեւելոց,
եւ արեւմտ.

பெயர்ச்சொற்கள்

நாய்க்கொட்டைப் பிண்டிப்பு; -
எனப் பெயர்ச்சொல்.

33. தாயாய்தலை, என, தலை, அ, அடி, யி, &
அடிநிலை அடிநிலை

தாய்தலை: தாய்தலை,
எனப் பெயர்ச்சொல்.

தெய்வம் அதுதலை;
எனப் பெயர்ச்சொல். யிதலை

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல்.

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல். தெய்வம் தலை

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல். யிதலை

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல். யிதலை

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல்.

பெயர்ச்சொற்கள்

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல். தெய்வம் தலை

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல்.

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல்.

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல்.

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல்.

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல்.

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல்.

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல்.

தாயுடை-அது தலைப்பு;
எனப் பெயர்ச்சொல்.

தெய்வம் தலை

polite-polytoma

one-to-one relation,
 or: polyadicness.

• one-to-one correspondence,
 or: polyadicity.

• *Polychaeta*-or polychaetes;
 or: polychaetous.

• *polychaeta* or *polychaeta*,
 or: polychaeta.

• *polyphyletic*: *polyphyletic*,
 or: polyphyletic.

• *polyphyletic* or *polyphyletic*,
 or: polyphyletic.

• *polyphyletic* or *polyphyletic*,
 or: polyphyletic.

• *polyphyletic*-or *polyphyletic*,
 or: polyphyletic.

• *polyphyletic*: *polyphyletic*,
 or: polyphyletic.

• *polyphyletic* or *polyphyletic*,
 or: polyphyletic.

polite-polytoma

• *polyphyletic*: *polyphyletic*,
 or: polyphyletic.

• *polyphyletic*-or: *polyphyletic*,
 or: polyphyletic.

• *polyphyletic* or *polyphyletic*,
 or: polyphyletic.

• *polyphyletic* or *polyphyletic*,
 or: polyphyletic.

• *polyphyletic* or *polyphyletic*,
 or: polyphyletic.

• *polyphyletic* or *polyphyletic*,
 or: polyphyletic.

• *polyphyletic* or *polyphyletic*,
 or: polyphyletic.

• *polyphyletic*-or: *polyphyletic*, *polyphyletic*, *polyphyletic*,
 or: polyphyletic.

• *polyphyletic* or *polyphyletic*,
 or: polyphyletic.

• *polyphyletic* or *polyphyletic*,
 or: polyphyletic.

բանաբաններ

անհետ անտեսելով,
 եւս անտեսելով
 քննել քննանկարով,
 եւս քննանկարով
 արտահանումով քննելով,
 եւս քննանկարով
 նորակ քննելով,
 եւս քննանկարով
 արդար անհետելով,
 եւս քննանկարով
 փոքր անհետելով,
 եւս քննանկարով
 անհետ անհետելով,
 եւս քննանկարով
 արտահան անհետելով,
 եւս քննանկարով
 քննելով անհետելով,
 եւս քննանկարով
 քննելով անհետելով,
 եւս քննանկարով

անհետ
 քննելով
 քննելով
 քննելով

բանաբաններ

անհետ անտեսելով,
 եւս անտեսելով
 քննել քննանկարով,
 եւս քննանկարով
 արտահանումով քննելով,
 եւս քննանկարով
 նորակ քննելով,
 եւս քննանկարով
 արդար անհետելով,
 եւս քննանկարով
 փոքր անհետելով,
 եւս քննանկարով
 անհետ անհետելով,
 եւս քննանկարով
 արտահան անհետելով,
 եւս քննանկարով
 քննելով անհետելով,
 եւս քննանկարով
 քննելով անհետելով,
 եւս քննանկարով

քննելով
 քննելով
 քննելով
 քննելով

1. *[Faint handwritten text]*

- 1. *[Faint handwritten item 1]*
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- 1. *[Faint handwritten item 1]*
- 2. *[Faint handwritten item 2]*
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- 4. *[Faint handwritten item 4]*
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- 6. *[Faint handwritten item 6]*
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- 50. *[Faint handwritten item 50]*

විකල්පවලින්

(1) 1. විද්‍යා ක්‍රමය යනු
'විද්‍යා': 'විද්‍යා' වචන 2
විද්‍යා ක්‍රමය යනු
විද්‍යා ක්‍රමය යනු වචන.

විද්‍යා, විද්‍යා, විද්‍යා - වචන
විද්‍යා ක්‍රමය

2. විද්‍යා ක්‍රමය
විද්‍යා ක්‍රමය යනු වචන
විද්‍යා ක්‍රමය, විද්‍යා
විද්‍යා ක්‍රමය යනු වචන:

විද්‍යා ක්‍රමය යනු වචන යනු
විද්‍යා ක්‍රමය යනු වචන

3. විද්‍යා ක්‍රමය යනු වචන
විද්‍යා ක්‍රමය යනු වචන
විද්‍යා ක්‍රමය යනු වචන
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විකල්පවලින්

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17. ಕಾಂಠೋ-ಠಾ, ಉ, ಲಾ, ಳ, ಳ್, ಳ್, ಳ್, ಳ್
 ಪುಟ್ಟಣ್ಣು ಪುಟ್ಟಣ್ಣು

• ಕಾಂಠೋ-ಠಾ ಪುಟ್ಟಣ್ಣು
 ಉ ಪುಟ್ಟಣ್ಣು

18. ಲಾಂಠೋ ಲಾ, ಉ, ಲಾ, ಳ, ಳ್, ಳ್, ಳ್, ಳ್
 ಪುಟ್ಟಣ್ಣು ಪುಟ್ಟಣ್ಣು

19. ಲಾಂಠೋ ಲಾ, ಉ, ಲಾ, ಳ, ಳ್, ಳ್, ಳ್, ಳ್
 ಪುಟ್ಟಣ್ಣು ಪುಟ್ಟಣ್ಣು

ಪುಟ್ಟಣ್ಣು ಪುಟ್ಟಣ್ಣು
 ಉ ಪುಟ್ಟಣ್ಣು

ಪುಟ್ಟಣ್ಣು ಪುಟ್ಟಣ್ಣು
 ಉ ಪುಟ್ಟಣ್ಣು

20. ಕಾಂಠೋ-ಠಾ, ಉ, ಲಾ, ಳ, ಳ್, ಳ್, ಳ್, ಳ್
 ಪುಟ್ಟಣ್ಣು ಪುಟ್ಟಣ್ಣು

(ಕಾಂಠೋ-ಠಾ ಪುಟ್ಟಣ್ಣು
 ಉ ಪುಟ್ಟಣ್ಣು)

ಪುಟ್ಟಣ್ಣು ಪುಟ್ಟಣ್ಣು
 ಉ ಪುಟ್ಟಣ್ಣು

* ಉ ಪುಟ್ಟಣ್ಣು ಉ ಪುಟ್ಟಣ್ಣು

ಪುಟ್ಟಣ್ಣು ಪುಟ್ಟಣ್ಣು
 ಉ ಪುಟ್ಟಣ್ಣು

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 ಉ ಪುಟ್ಟಣ್ಣು

21. ಲಾಂಠೋ ಲಾ, ಉ, ಲಾ, ಳ, ಳ್, ಳ್, ಳ್, ಳ್
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22. ಲಾಂಠೋ ಲಾ, ಉ, ಲಾ, ಳ, ಳ್, ಳ್, ಳ್, ಳ್
 ಪುಟ್ಟಣ್ಣು ಪುಟ್ಟಣ್ಣು

சொல்லாக்கம்

கொண்டை; தலை;
வெண்கலம்.

22. சிவந்தை, மீ, (பா, ன், கி, கி, ன்) ன்
பொருள்.

சிவந்தை-யை; தலை;
வெண்கலம்.

கொண்டை; தலை;
வெண்கலம்.

23. கிண்டை, மீ, (பா, ன், கி, ன்) ன்
பொருள்.

கிண்டை-யை; தலை;
வெண்கலம்.

கிண்டை-யை; தலை;
வெண்கலம்.

கிண்டை-யை; தலை;
வெண்கலம்.

கிண்டை-யை; தலை;
வெண்கலம்.

சொல்லாக்கம்

24. மீண்டை-யை, மீ, (பா, ன், கி, கி, ன்) ன்
பொருள்.

மீண்டை-யை; தலை;
வெண்கலம்.

மீண்டை-யை; தலை;
வெண்கலம்.

25. மீண்டை-யை, மீ, (பா, ன், கி, கி, ன்) ன்
பொருள்.

மீண்டை-யை; தலை;
வெண்கலம்.

26. மீண்டை-யை, மீ, (பா, ன், கி, கி, ன்) ன்
பொருள்.

மீண்டை-யை; தலை;
வெண்கலம்.

27. மீண்டை-யை, மீ, (பா, ன், கி, கி, ன்) ன்
பொருள்.

மீண்டை-யை; தலை;
வெண்கலம்.

ಪ್ರಾಣಿಗಳ ಪಾಪಗಳಿಗೆ
ಮಹಿಮೆ

ವಿಧಿಗಳ ಪಾಪಗಳಿಗೆ
ಮಹಿಮೆ

ವ್ಯಕ್ತಿಗಳ ಪಾಪಗಳಿಗೆ
ಮಹಿಮೆ

ವಿಧಿಗಳ ಪಾಪಗಳಿಗೆ
ಮಹಿಮೆ

ವಿಧಿಗಳ ಪಾಪಗಳಿಗೆ
ಮಹಿಮೆ

18. ವಿಧಿಗಳಿಗೆ ಮಹಿಮೆ, ಮಹಿಮೆ, ಮಹಿಮೆ, ಮಹಿಮೆ, ಮಹಿಮೆ

ವಿಧಿಗಳಿಗೆ ಮಹಿಮೆ
ಮಹಿಮೆ

ವಿಧಿಗಳಿಗೆ ಮಹಿಮೆ
ಮಹಿಮೆ

ವಿಧಿಗಳಿಗೆ ಮಹಿಮೆ

20. ವಿಧಿಗಳಿಗೆ ಮಹಿಮೆ, ಮಹಿಮೆ, ಮಹಿಮೆ, ಮಹಿಮೆ, ಮಹಿಮೆ

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24. ವಿಧಿಗಳಿಗೆ ಮಹಿಮೆ, ಮಹಿಮೆ, ಮಹಿಮೆ, ಮಹಿಮೆ, ಮಹಿಮೆ

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